CANADIAN MOVING PICTURE
Digest

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STICKING YOUR NECK OUT
... The Right Way - ... The Wrong Way

THERE are two ways of sticking out your neck. One is the alleged ostrich way, which sticks out its neck to bury its head in the sand because of fear, and has its tail plucked by an exploiter of ostrich plumes. We will not go into the question of whether an ostrich does bury its head in the sand. Some say it is a gross libel on the ostrich; nevertheless, true or untrue, it furnishes an idea for our presentation.

The other way of sticking out your neck is to have an idea and to endeavor to put it over. Many have ideas but they are afraid, not of their idea which they believe is good, but of the obstacles in the way of putting this idea over successfully; afraid if the idea is not successful, those who are their bosses may either reprimand them or do without their services.

Losing one's job is a very serious consideration for many; and for others, losing face or prestige is a most important consideration. Why should they risk either eventually when, by keeping their necks inside their collars, (in other words, minding their own uninitiative business,) they can remain in the good graces of their bosses, or on the payroll.

The Price Of Progress

Thousands of people in our world, and in every business, including film business, have stuck out their neck. Someone stuck out their neck in respect to the use of steam, the use of coal, the use of electricity, the use of horse and coach instead of travelling on foot, the use of automobiles, the use of planes, the use of the ice-box, the use of frigidaires, the use of antitoxins, pasteurized milk, the use of homes, the use of windows in homes, the use of knives and forks, the building of roads, telegraphy, telephone, of motion pictures, synchronization of music with pictures, talking pictures, colour in motion pictures. We could go on and on, naming the thousands of inventions, ideas which have developed into utilities, into arts and letters, ideas which have made industries, trade and commerce, and even the flag of our own country, which we salute as we sing our national anthems.

Someone stuck out his neck when he introduced a marquee for a theatre. Someone stuck out their neck when they introduced good seats for motion picture patrons, heating in theatres, good ventilation and air conditioning. Someone stuck out their neck when they introduced Movie magazines and film trade papers, movie columns and movie advertizing in the press.

Everybody's Doing It

Theatres stick out their necks when they buy pictures and distributors stick out their necks in selling them, if they wish to stay in business by retaining their customers year after year. Exhibitors who tried anything new, including candy, popcorn, give-aways in their theatres, who have introduced vaudeville with their picture shows, dating back to the pioneer days of Marcus Loew, have stuck out their necks. Exhibitors who have tried foreign language pictures in their theatres, those who played unusual pictures, have stuck out their necks; and those who kept their necks inside their shirts, how much better off are they?

Eventually, many have taken the benefit of proved results; and those who remain unconvinced fall into the category of the "crying distributor or exhibitor" — The exhibitor who still has his tonk, with a lavatory in the basement, which generally stinks itself

(*Continued on Page 9*)

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Maritime News

By A. L. FAIRWEATHER

THE Navy, both Royal Canadian and United States, have been patronizing theatres both in Halifax, N.S. and Saint John, N.B. during visits to those Ports. The Air Carrier H.M.C.S. "Magnificent" in dry dock in Saint John has a large complement of men aboard and recently several Canadian and United States cruisers and destroyers came to Halifax where "Navy Week" was arranged. The Halifax theatres were decorated with flags and bunting in honor of the event which was part of the celebration of the 200 anniversary of the founding of Halifax.

* * *

The Paramount Theatre, Saint John, F. Harrison Howe, manager, had a splendid opening on "Mr. Belvedere Goes To College" which was booked for four days and a hold-over is expected.

* * *

Mr. and Mrs. Peter Hershorn of Halifax have been on a motor trip and paid a visit to the Community Theatre, Yarmouth, N.S. where Sidney Weyman is manager. Mr. Herschorn is one of the partners of the Franklin Herschorn chain. The Community boasts a new and attractive neon sign.

* * *

G. R. Rope of the Regent Theatre, Summerside, P.E.I., spent a few days in Saint John recently.

* * *

Accompanied by Abe Smith, Maritime manager for M.G.M., Mrs. Ida Meyer Cummings and party visited Halifax, where they met many of the film fraternity and old friends. A special screening of "Neptune's Daughter" and "The Stratton Story", produced by her son Jack Cummings, were arranged by Abe Smith for Mrs. Cummings benefit.

* * *

Harry Green, Montreal, of Consolidated Theatres is making a summer stay in St. Andrews, N.B. and spent a short time in Saint John.

* * *

The new glass and aluminum front installed on the Regent Theatre, Saint John North, is being much admired and manager Herman Keirwin is very proud of the improved appearance of the theatre. This is a Franklin Herschorn Theatre.

* * *

Visitors in Saint John have been Harold Gaudet, Capitol Summerside, P.E.I., and W. G. Purcell of the Bedford Theatre, Bedford, N.S.

* * *

The Mayfair Theatre, Saint John (F. H. Chain) features in their press ads a new experience in visual comfort with the latest radiant no glare daylight screen with modern projector lenses.

Screen Reviews

By STEPHEN VISE

"TAKE ONE FALSE STEP" (Empire-Universal). A new whodunit starring the former Thin Man, William Powell, and a new leading lady, Shelley Winters.

This time the aging master sleuth and sophisticate is cast as a respectable college professor who meets up with a blond (Miss Winters), becomes suspected of her murder, and turns detective to clear himself of that charge. The story and dialogue are not quite up to the Thin Man series, but there's enough of the old time flavor to remind fans of those pictures. Incidentally, the screenplay was not based on a Dashiel Hammet mystery story, in spite of certain resemblances, so there are some differences in the characters. For instance, Powell hates dogs, and his leading lady is not his wife (whom we scarcely ever see) but an ex-wartime girlfriend.

• •

"THE GREAT GATSBY" (Paramount). A good substantial picture despite the fact that it does not completely live up to F. Scott Fitzgerald's penetrating novel about "the jazz age"; with Alan Ladd, Betty Field, MacDonald Carey, Ruth Hussey, and Howard de Silva.

This is not a cinematic American classic like Stanley Kramer's "Champion"; yet it is better than average Hollywood fare. Alan Ladd fans will be surprised to find him a great deal more serious in this movie than in his past ones, but this is because he chose this role and tried to put into it his best efforts. He plays the complex part of Jay Gatsby, a millionaire bootlegger, a member of "the lost generation", and an incorrigibly romantic idealist. Opposite him is Betty Field as Daisy, a weak, muddled woman married to another man.

Director Elliot Nugent has succeeded better at some of the minor details, such as the costumes, settings, music, and casting for minor parts than in the grand design of Fitzgerald's story; but enough of the 1920's is present to give this film a unique feeling all its own.

• •

"THE HOUSE OF STRANGERS" (20th Century-Fox). A dramatic story about an Italian-American banking family based on a novel by Jerome Weidman; with Edward G. Robinson in one of his most rewarding roles, Richard Conte, Luther Adler, and Susan Hayward.

This film should do very well. It has a fast moving story charged with emotion and conflict and several very striking characterizations. And since Joseph Mankiweicz (yes, the same one who gave us "A Letter to Three Wives") directed it, it has a certain finish and evenness which few other Hollywood directors can equal.

At the head of the family is a tyrannical immigrant father who founded the bank. By his domination and vindictiveness, he has corrupted the character of his sons so that they hate both him and each other. Oddly enough ,the son who seems most like him is the first to inject a note of love into the family relationships.

Although the picture's drama sometimes borders on the melodramatic side, its action appears plausible because of the acting which is so convincing. E. G. Robinson couldn't have been better suited for the role, and he has improved upon his original assets by acquiring a fluent Italian accent. Another actor whom you won't easily forget is Richard Conte who plays the most important son.

« Capital Story »

By WILL McLAUGHLIN

J. ARTHUR RANK'S production of "Quartet", based on four unrelated short stories by W. Somerset Maugham, was given a special showing at the Odeon Theatre on Sunday evening previous to the public showings at the same theatre. Guests of manager Gord. Beavis at the private screening included the family and friends of Ottawa's own Johnny Cawthray, who makes his debut in the film. Cawthray, who has taken the professional name of Jean Cavall, is the son of Mr. and Mrs. J. B. Cawthray, well-known residents of this city. Billed as "the celebrated French-Canadian singer", he does one number in the cabaret scene in the first of the four stories. "The Facts of Life".

* * *

Don Watts, manager of the Nelson (20th Century) Theatre, reports a very excellent run with Rossellini "Paisan". The Italian film was presented at regular prices and had a large patronage from the city's foreign colony, in addition to regular patrons who enjoyed the drama through English dubbed dialogue.

* * *

"Mr. Belvedere Goes to College" had a good week at the big-seated Capitol Theatre but the returns were not quite enough to rate a hold-over. However, the persuasive Mr. Clifton Webb did not immediately leave town. He moved over to Manager Ernie Warren's Little Elgin Theatre where, as Mr. Belvedere, he is still going to college to the glee of his many fans. Incidently, Webb's first picture, "Sitting Pretty", originally played the Dual Elgin Theatres, where the comedy created several house records.

* * *

Henry Marshall, manager of the Regent (Famous Players) Theatre, is spending his weekends at McGregor Lake. Mrs. Marshall and their young son are occupying a cottage at the beautiful Gatineau Mountain resort during the current month.

* * *

The popularity of the comedy team of Abbott and Costello with younger movie goers was demonstrated on Saturday afternoon, August 5, at the Odeon Theatre where the comics were cutting capers in "Mexican Hayride". The bicycle barricade in front of the main entrance practically tied up traffic along busy Bank Street, and brought out the police patrol and dog-catchers car to remove the scrambled wheels to police station. Manager Gord. Beavis was literally besieged by anxious youngsters after they came out from the performance and found their "bikes" had been taken for a ride by the coppers. Police returned the machines — with a warning.

RAY PRESENTS

I AM sorry I did not give myself more time in England, as there were so many old friends to see there, but I listened to various reports, and concluded it would be easier for my friends and relatives in respect to their food rations, if my stay in London was a short stay. While conditions in England are far from rosy, they are not quite as bad as has been painted; and since most people there who have any kind of a garden for flowers are not only growing flowers, but vegetables, and some have managed to make a place for a few chickens, from which fowl they secure eggs and, on occasion, boiled or roasted chicken for an extra feed, no visitor should feel that he has not been well-fed.

I visited several film exchanges in England. They appeared to be feverishly busy; I use the adjective because in the pre-war years, in the English film exchanges, no one was "feverishly busy", although, as we in the trade know, there were hundreds of millions of dollars in business which passed through theatre operation and exchanges in Great Britain.

I talked to newspaper representatives, executives, film executives. No one was doleful, although some longed for the good old days of free film enterprise, and all wished that the American and British Film Industries could work out a plan of mutual benefit, without the necessity of Quotas, restrictions etc.

NOR can we blame the British Film Industry entirely for present film conditions. The American Film Industry must shoulder some of the responsibility; and perhaps the greatest fault which the American Film Industry has had was its lack of foresight, and its habit of being carried away by an operational policy, which did not consider the other fellow in its own impulses for an expansion of business enterprise and trade.

It is as difficult for an American, as it is for a Canadian, to consider himself a foreigner, even when in a foreign country. Nevertheless, we are both foreigners in countries to which we do not belong, and while this is not evident to either of us in English-speaking countries, when it comes to a matter of trade, of culture, to a matter of dollars, we do provoke an irritation and jealousies, we do provoke restrictive measures, which we could prevent if we had the good sense to use our heads.

I said, "hello" to Hopie Williams Burnup and Peter Burnup, Managing Editor and Editor of the Motion Picture Herald London, to Chappell of the Picturegoer, to the Kinematograph and Daily Film Renter and Cinema Weekly editors. I had a visit with Herbert Wilcox and heard of his plans for Canadian distribution. I heard about the much-discussed Odeon Theatres of Canada and 20th Century-Fox deal; and learned that there was more to the story than rumours. There was no talk about 20th Century-Fox pictures going to Odeon Theatres of Canada, despite rumours and reports.

IF you wish a true picture of the 20th Century-Fox-Odeon Theatres of Canada rumoured deal, you must go back to the Metropolis-Bradford deal, through which Fox became associated with Gaumont-British, re-an Isadore Ostrer deal years ago, in which £4,000,000 exchanged hands for an alleged 50% interest. You must go back to the Paul Nathanson-Odeon Theatres' deal in Canada, in which Paul Nathanson made a deal for his stock with the J. Arthur Rank Interests at a reported 50% sale; and you must follow through to the further 50% deal in which Paul Nathanson no longer became actively interested in Odeon Theatres of Canada Limited. You must try and remember the story of 20th Century-Fox's threat to sue Gaumont-British re the first deal; and that there was a report Loew's had acquired a 50% interest in the 20th Century-Fox holdings in Gaumont-British.

There is no doubt but that we will see more American produced pictures in Odeon Theatres of Canada than we have previously seen; and we will see more British Pictures in Famous Players Theatres. The latter exhibition should not be surprising, since the late N. L. Nathanson, through Regal Films in Canada, was among the first to distribute British Pictures in Canada. N.L. was then managing director of Famous Players Canadian Corp.

We all remember that the Eglinton Theatre, one of Famous Players' Canadian de luxe suburban houses, specialized in the presentation of British Pictures, and we also remember that The Allens were pioneers in the field of British Film imports and their distribution in Canada.

CERTAINLY Canada did not wait for Odeon Theatres of Canada Limited to present British Pictures upon the screens in Canada, although we must admit that the J. Arthur Rank enterprises and associates did give us some of the best British Pictures which we have had in Canada and in the United States. As a matter of fact, I know of no other film enterprise which made such a drive in the United States for British Film distribution and exhibition as that projected by the J. Arthur Rank interests, who came into the picture when it was difficult to sell British Pictures either in the U.S. or in Canada, at a dime a dozen.

I see no reason why pictures of merit, made anywhere, and which are not connected with the propaganda bureaus of foreign governments, should not be shown, either on the screens of the U.S. or in Canada. If we use any politics to prevent such free distribution and exhibition, we are using a boomerang which will strike home.

I BELIEVE, and this is my own opinion, that the British Government, and those who used their influence to impose film restrictions, are sorry for what they started, but they are too stubborn to admit their mistakes. I think too that the U.S. Government's Judiciary is sorry for what it started in its various Film Decrees. But there is difficulty in stopping what has been started.

However some of us may live to see, in a few years hence, the folly and futility of the divorcement decrees; and that it will be even worse than it has ever been when new monopolists are in the drivers' seats. Such a situation is inevitable, unless the theatres which pass to other hands become converted into buildings for other uses.

A number of people shake their heads when they hear about new theatres being built by Odeon Theatres of Canada Limited. I hope that these theatres are prosperous, because it will be good for Famous Players Canadian and other circuits, as well as Independent Theatreowners, if they are prosperous. If both of the big circuits continue to work for success, it will be necessary for both of these to utilize their best man-power for such a purpose; and what each company works out, to increase its theatre attendance, will be good for those who come

(Continued on Page 12)

Toronto and District

By BILL PRESS

THE teaming up of Three Famous Players' Toronto houses, Shea's, Nortown and Capitol, for simultaneous engagements commencing with "You're My Everything" on Aug. 12, was virtually the introduction of the new season. The Nortown had been linked with Shea's for a previous period while the Capitol had once been combined with the Victoria, now closed.

Famous Players also has a four-theatre combination in the Beach, College, Parkdale and Runnymede for subsequent runs and a pair of units, the Eglinton and University, for first runs.

Canadian Odeon has a three-way combination in the Hyland, Danforth and Humber while 20th Century Theatres has two different sets of theatres around Toronto.

* * *

The Community art theatre of Hamilton had "The Ghosts of Berkeley Square" as its offering for a week, following a dual engagement of "The Mozart Story" and "Concert Magic".

* * *

Roy Miller, director and manager of the Lincoln Theatre at St. Catharines, was elected president of the Children's Aid Society of St. Catharines and Lincoln County at its 45th annual meeting in the Hotel Leonard.

Miller, who is the vice-president of the Motion Picture Theatres Association of Ontario, later left for a two-weeks' vacation in Detroit and Northern Michigan.

* * *

With crowds swarming into Listowel on Aug. 13 for the running of a harness classic, the Capitol Theatre, of which Peggy Francis is the manager, ran continuous shows from 9.30 a.m., the attraction being "Take Me Out to the Ball Game".

Mervyn Goldstone of SARO is back in town after a rush trip to L.A. occasioned by the death of his step-father, Mr. Robert Greenberg.

* * *

The Canadian Drive-In near St. Catharines had a stage feature consisting of Prof. Stanley, a hypnotist, and his "Mystery Lady", in conjunction with the showing of "The Great Victor Herbert."

* * *

The Odeon Palace at Hamilton has booked the first local engagement of the big stage musical, "Oklahoma" for the three days of Sept. 1-2-3, with all seats reserved at $4.20 top.

* * *

Howard Elliott, manager of the Fairlawn in North Toronto, enjoyed a month's rest at Paucash Lake in the Kawartha vacationland and the theatre was directed in his absence by Assistant Manager Reid.

* * *

President H. C. D. Main of the MPTO of Ontario turned his attention to equines as a director of the horse show under the auspices of the Sutton, Ont., Agricultural Society. Charlie Mavety had several of his Palomino horses in the ring.

Now a resident of Sutton, Main has become president of the newly-formed Kinsmen Club of that picturesque town where he has the Simcoe Theatre, as well as two others elsewhere.

* * *

The Ontario Theatres Branch under O. J. Silverthorne has arranged to stage 10 free shows daily in the Ontario Government Building during the Canadian National Exhibition.

* * *

Manager Len Bishop of the Tivoli Theatre, Toronto, and his wife and two children, enjoyed a motor trip to California and were present at the 55th wedding anniversary in Los Angeles of his parents, Mr. and Mrs. Nathaniel Bishop.

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VARIETY TO HOLD NEXT MEET AT VILLAGE

The meeting of the Toronto Variety Tent No. 28 scheduled for Aug. 30 is being held at Variety Village when the members will have the first opportunity for a close-up of the Vocational Guidance School for Crippled Children. The formal start of the project is expected to take place a month later.

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wishes to lease or operate on shares promising theatre in a live town. Ontario preferred. Best of references supplied. Write details to

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Sophie Tucker, Broadway's "Red-Hot Mamma" has been honored by Six Nations Indians, and named Ka-G-Ja-Waks (Sifter of Flowers). She was appearing at the Brant Inn, Burlington, Ont.

* * *

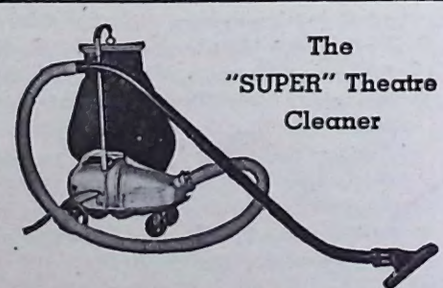
A visitor in Toronto was Ralph Gray who because of a severe wound in the First Great War took to a wandering life in the open and became a movie camera expert with many honors to his credit. One of his prize pictures showing the eruption of a Mexican volcano in color became an impressive short subject which recently played many theatres in Ontario.

* * *

Manager Don Kinloch formerly in the Trade in Britain has been transferred from Imperial Humberstone to Queens Theatre HESPELER on the National Theatre Services Circuit.

3 Classified Adult

The Ontario Board of Moving Picture Censors gave adult grading to only three features during July, these being "Torment", "Obsession" and "Hamlet". In recent months the adult label has generally been placed on six to eight pictures.



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VANCOUVER TORONTO MONTREAL

MGM Program Set For 1949-50

All pictures planned for the Metro-Goldwyn-Mayer releasing season of 1949-50 (from September 1, 1949 to August 1, 1950) are now completed, in production or in various stages of preparation. This announcement was made by Louis B. Mayer, executive head of the studio, and Dore Schary, in charge of production. It follows a week of meetings between Mayer, Schary and the studio executive staff headed by E. J. Mannix, general manager.

Prior to their meetings both Mayer and Schary had extensive conferences in New York during the past month with Nicholas M. Schenck, president of the company.

At the time of the sales conference at the studio in February, Schary announced sixty-four pictures the company planned to make. Fifty-nine of those productions now have either been filmed, are before the cameras, or are being readied for production. The other five are still in various stages of writing and preparation.

The production schedule for the year starting September 1 includes forty pictures ready for the cameras or in preparation.

According to the statement from Mayer and Schary the major portion of the M-G-M production program will be centered at the company studios in Culver City, with two important pictures definitely scheduled to be made at the M-G-M studios in London.

Four other ambitious attractions are to be made in their original locales.

Filming of "Quo Vadis", to be produced by Arthur Hornblow, Jr., and directed by John Huston, will be started in Rome during the Spring of 1950. This will be one of the most ambitious undertakings in the history of the M-G-M company. Preparations have been going on for more than four years and an organization has been stationed in Rome for the past six months on preliminary production activities.

The other important pictures to be made in their original locales include "Kim," to be produced by Leon Gordon in India; "King Solomon's Mines," to be produced by Sam Zimbalist and directed by Compton Bennett, in Africa; and "Tahiti," to be produced by Authur Freed, in Tahiti.

30% In Color

The forty pictures definitely scheduled for production include twenty dramatic productions, nine musicals and eleven comedies or comedy dramas, with approximately thirty percent in Technicolor.

In addition to the forty scheduled for the new fiscal year, four new productions are to start in August; "The Big Hangover," starring Van Johnson and Elizabeth Taylor, Norman Krasna, director; "The Yellow Cab Man," starring Red Skelton, Richard Goldstone, producer, Jack Donohue, director; "Devil's Doorway," starring Robert Taylor, Nicholas Nayfack, producer, Anthony Mann, director; "Outriders," Technicolor action picture, starring Joel McCrea, Richard Goldstone, producer, Roy Rowland, director.

Pictures scheduled for early fall production are the "Mrs. Miniver" sequel, as yet untitled, to be made in London, starring Greer Garson and Walter Pidgeon, Sidney Franklin, producer, H. C. Potter, director; "Annie Get Your Gun," Technicolor musical starring Betty Hutton with Howard Keel and Frank Morgan, Arthur Freed, producer; "A Life of Her Own,"

(Continued on Page 12)

Offices For Rent In Odeon Building

The Odeon-Toronto Theatre on Carlton Street has expanded into the office-building field with facilities being offered for offices and showrooms in areas ranging from 120 to 8,000 square feet.

Among the advantages are air-conditioning from the theatre's refrigeration system, acoustic ceilings and special blinds.

'Oklahoma" For Ottawa

Manager Ray Tubman, of the Capitol Theatre, has concluded arrangements to present the American musical sensation, "Oklahoma!" on the nights of Monday, Tuesday and Wednesday, August 29, 30, 31, with a matinee on Wednesday. This will be the first important touring show at the Capitol in more than a year and local theatregoers are quickly taking advantage of mail order applications to insure their seats.

Dexter To Play Valentino

Edward Small, independent producer, has selected unknown Tony Dexter to play Rudolph Valentino, which Small has been planning to produce since 1938.

TRADE HEADLINES

Famous Players Span Atlantic To Help Br. $ Crisis — Deal Includes Wilcox-Neagle & London Films Pix, Distributed By Eagle-Lion of Canada.

●

"Home Of The Brave" — United Artists — Now In 4th Week, Odeon-Carlton, Toronto.

●

Somerset Maugham's "Quartette" (EL) In Its 20th Consecutive Week At International Cinema, Toronto.

●

"Wine Of Love" — Selznick-Alliance — Held Over 2nd Week, Avenue, Montreal.

●

Valour - Winnipeg Opens As Foreign Language Theatre Aug. 26th with "Wine Of Love" (SARO).

●

Ethel Barrymore, MGM Star, Celebrated 70th Birthday, Monday, August 15th.

●

18 Yr. Association Bette Davis and Warner Bros. Terminated At Request Of Actress.

●

Universal-International Concludes Deal With J. Arthur Rank— Former Gets Earnings On Rank's Pictures U.S. And Western Hemisphere — Latter Receives U-I's Blocked Sterling For Production In England.

●

Andy W. Smith, Jr., Rightfully Chides U.S. Exhibitors For Supporting N.Y. Times' National Survey On Motion Pictures In Which Decreased Attendance Attributed To "Poor Pictures".

●

"Fallen Idol" — Latest Selznick Release — Receives Tremendous Reviews In U.S. — Critics Vote It "One Of England's Best".

●

Paramount To Re-Release List Of Former Box-Office Successes.

●

Pioneers To Hold 10th Anniversary Dinner At Waldorf-Astoria, November 16th.

●

Alberta Supreme Court Grants One-Man-In-Booth Decision.

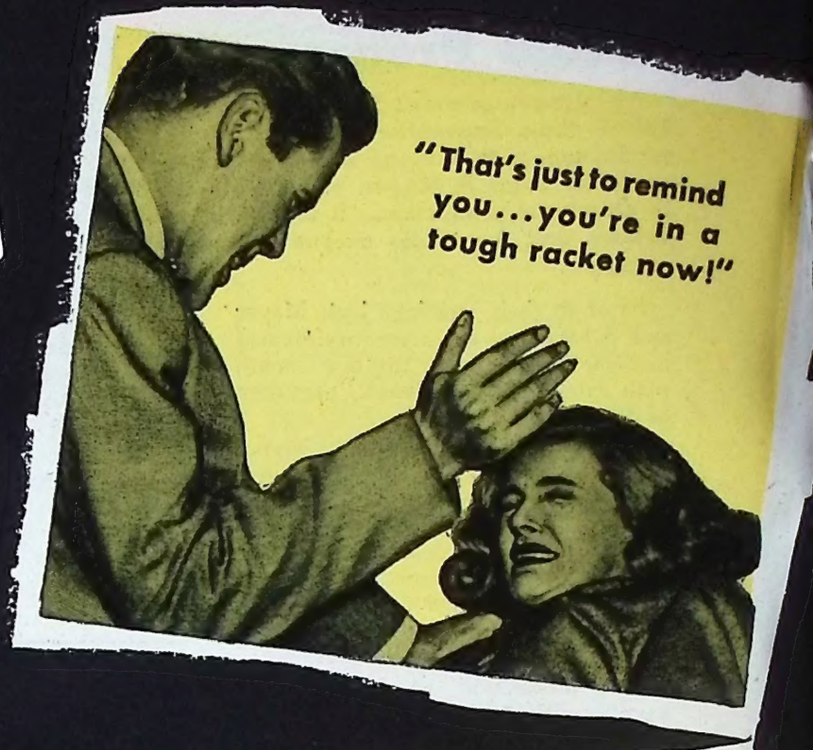
●

As Of Sept. 5, Eagle-Lion Of Canada To Take Over Eagle-Lion (Hollywood) Product From IFD.

THERE'S A BOXOFFICE WALLOP

in

"TOO LATE FOR TEARS"



THERE'S A BAG OF DOUGH

in

"TOO LATE FOR TEARS"

In the darkness of the Hollywood Hills a car raced by and someone flung out a battered, black bag... the money it contained meant the beginning of the end... for her!

THERE'S SOLID
SELL
in
the cast and production of the
HUNT STROMBERG
presentation of
LIZABETH SCOTT
DON DE FORE
DAN DURYEA
in
"TOO LATE FOR TEARS"
with
Arthur Kennedy • Kristine Miller • Barry Kelley
Screenplay by ROY HUGGINS from his Saturday Evening Post Serial
Produced by HUNT STROMBERG
Directed by BYRON HASKIN
There's everything you want in this big one thru UA!

Larry Stephens

Thanks for a Great Campaign on

The Red Shoes

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Chas. Poulton. Christopher Challis

Sydney Streeter Bill Shaw

Dora Reddoes. Frank Cordell

Arthur Lawson.

Brian Easdale.

R. M. Mills

THE ARCHERS

And add our Congratulations to the many you have received.

Eagle-Lion Films of Canada Ltd.

Larry Stevens, Eagle-Lion publicity man, has received a personal letter from J. Arthur Rank congratulating him on the "Red Shoes" publicity campaign. The letter is reprinted with the added congratulations of The Digest on Larry's great exploitation job.

Dear Mr. Stephens:

I am writing to congratulate you very sincerely on the publicity campaign which you carried out on "The Red Shoes" in Canada.

The successful exploitation of this film is reflected in the great success it has achieved throughout the Dominion, and I have no doubt at all that this enthusiastic reception has been in some part due to your own efforts.

At a time when it is more than ever important that every encouragement should be given to the British film industry, it is a matter of very great satisfaction to me to know that someone of your keenness and ability is working on behalf of our productions in Canada.

We shall shortly be sending you a commemorative scroll signed by those who worked on THE RED SHOES production. I know that you will like to have this as a souvenir of a fine film — and a fine publicity campaign.

Yours sincerely,
J. ARTHUR RANK.

STICKING YOUR NECK OUT

(*Continued from Page* 1)

into the lobby; the exhibitor who still caters to a limited audience which loves to see the players on the screen murder each other, and who murders show business; the distributor who works on a policy of "get it today."

When Eric Von Stroheim produced "Foolish Wives" for Universal, he stuck out his neck, *but good*. How well I remember the outcry, "stay away from Stroheim — he needs a million dollars to produce a picture". Still earlier in our motion picture history, Adolph Zukor, when he purchased "Queen Elizabeth' 'and the "Lady of the Camellias", starring Sarah Bernhardt, when he engaged famous stage stars for the screen, stuck out his neck.

David O. Selznick stuck out his neck like a giraffe when he produced "Gone With The Wind", and Metro-Goldwyn-Mayer stuck out their neck when they produced "Ben Hur". Incidentally, this same company is sticking out its neck with its production of "Quo Vadis" but it will be box-office.

What do you think many thought when Cecil B. De Mille produced "The King of Kings"? When Laurence Olivier produced "Hamlet" for J. Arthur Rank and United Artists took its distribution in the United States? They all stuck out their necks. When "Red Shoes" went into the Odeon Carleton, Toronto, several executives were rubbing their necks in advance, feeling the impact of the axe. When R.K.O. distributed "Hitler's Children" for Eddie Golden, and Paramount distributed, "Going My Way" for Leo McCarey, did they not stick out their necks?

Ever watch the changes in policy in respect to first runs in Toronto by Famous Players Canadian executives? — ever think about how far someone sticks his neck out in respect to such changes?

When Odeon went into Montreal and built a first-class French language theatre, who felt the axe? — those who stuck out their neck for this theatre venture or those who sat upon their fanny?

When Nat Taylor put a spark-plug into a dead house by the introduction of special pictures, so-called arty features, and foreign language pictures, in Toronto, and made such presentations sufficiently successful to change the policy of this theatre, was he sticking out his neck? Who stuck out their neck in respect to the Drive-In theatres? Who stuck out their necks when we formed the Canadian Motion Picture War Services and demanded that we become a Section of the National Finance Committee? Who stuck out their necks in respect to the formation of the Pioneers and its Benevolent Fund, the formation of Variety, its Club and the construction of its Village?

Take A Chance

No one in our Industry, nor in any enterprise is smart enough to always dodge the axe when they stick out their neck, but those who stick out their necks, at least, have the satisfaction of feeling alive, of knowing that they are not atrophied in respect to ideas and an effort to make such ideas workable.

The Digest Showmanship Campaign closes for 1948-49 on August 31st. Where is your Showmanship Campaign, exhibitors? Surely on at least one picture during the year, you stuck out your neck to see what extra business you could attract to your theatre! If you have not made even one such effort, why are you in show business?

THE EDITOR

WINNIPEG'S FIRST DRIVE-IN theatre on Pembina Highway was opened July 19th by Western Theatres Ltd., who will operate the unique open-air movie house . . . . Built at a cost of $150,000, the drive-in will accommodate 575 cars, and will have a holdout area for another 400 cars, the equivalent of a waiting-line. An enormous screen will show pictures 56 by 45 feet in size (the average theatre screen is 13 by 15 feet), and the screen will be fastened to a 75-foot tower built to withstand winds of hurricane proportions . . . . An unusual lighting system will give an effect of moonlight at all times . . . . Designed along the lines of the latest drive-ins in the United States, the theatre will have a specially constructed projection booth, refreshment stands and a number of other unusual features . . . . In charge of the drive-in will be Harry Gray, Lyceum manager, and Jack Taylor, manager of the Rose Theatre . . . . Describing the new drive-in, Mr. Gray said the advantages of watching a movie from a patron's own car on a summer evening needed no stressing. He did emphasize that each car would be provided with an individual speaker which could be set at its own volume, and noted that this would be a boon particularly to the hard-of-hearing. He also said the drive-in eliminated the problem of baby-sitters . . . . Mr. Gray and Mr. Taylor recently inspected the operation of drive-ins in Minneapolis, St. Paul and Little Falls, Minn. "We are convinced that their success depends on fast, efficient service to the patrons, and shall see that ours get that," said Mr. Gray.

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Two new theatres will be built in rural Manitoba ,one at SWAN RIVER and one at ST. PIERRE. The last St. Pierre theatre was destroyed in 1948 by fire and will be rebuilt by owner A. E. Turenne.

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A. E. Staniland is very much in the Alberta theatre limelight this month having sold his Roxy, BARRHEAD, ALTA., and his Roxy, WESTLOCK, ALTA., and, in the same month, having opened his new house, the Tivoli, in EDMONTON.

THE DIGEST SHOWMANSHIP CONTEST ENDS AUGUST 31st

EAGLE-LION FILMS OF CANADA LIMITED

announces

the release, beginning in September, of two new groups of features, which have created more advance exhibitor interest and greater exhibitor acceptance than any new film program since that which established this Company in the Canadian distribution field in August, 1945

WILCOX-NEAGLE PRODUCTIONS AND LONDON FILMS PRODUCTIONS

FILMS FROM LONDON FILMS: The Winslow Boy; Bonnie Prince Charlie; Saints and Sinners; The Small Back Room; Forbidden; The Last Days of Dolwyn; A Girl in a Million; The Small Voice; Night Beat; The Cure for Love; The Angel with the Trumpet; Children of Chance; Interrupted Journey; Black Magic of Bali; Maria Chapdelaine

WILCOX-NEAGLE PRODUCTIONS: Spring in Park Lane; The Courtneys; The Four Mrs. Beresfords; Maytime in Mayfair

Vancouver News

By JACK DROY

THE local amusement business annual picnic held at Bowen Island Sunday struck a rainy day, only about 250 being present. However, a full sport program was run off, Famous Players beat Odeon Theatres in the softball game winning the Cup.

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Jimmy Davie RKO manager and his wife Margaret, former MGM secretary are parents of a daughter born August 4th. Norman Duncan manager of the International - Cinema also the proud daddy of a baby girl, the Duncan's second child.

* * *

With theatre crowds showing buying resistance at the boxoffice due to the slowing of employment in Vancouver, showmen are blaming the lack of good comedy pictures for their screens. Exhibitors say folks don't want heavy drama. A check here shows that good comedy always rates tops at the boxoffice . . . A good example was the yanking of "The Red Menace" at the Odeon-Paradise after 4 days of slow business. * * *

Charlie Doctor Capitol manager made an excellent tie-up with the local race track who put on a "Sorrowful Jones" feature handicap, which gave the film at the Capitol plenty of publicity for the sport minded crowd. The Bob Hope Pic played to 2 weeks big business. * * *

Mary Sansum, Columbia cashier, resigned from film row to join the B.C. office of the National Film Board, succeeded by Norah Hutcheson, former steno . . . Miss Hutcheson is replaced by June Walters as secretary to manager Nat Lavant . . . In town on vacations are Paul Cardell, F.P. Alberta booker, and Peter Egan, manager of the Palace, both of Calgary.

3 NEW DRIVE-INS FOR B.C.

Three more outdoor theatres are planned in British Columbia — one at Nanaimo on Vancouver Island; another at Kamloops in the B.C. interior, and a third at Langley Prairie in the Fraser Valley. The drive-ins now operating indicate an increase in business of approximately 35 per cent over 1948. B.C. theatremen attribute the rise to fine weather and warm evenings.

CANMORE HOUSE SOLD

Old time exhibitor, Bill Ramsey, has sold his Log Cabin Theatre at Canmore in the Banff district of Alberta. Canmore is a coal mining town.

FOREIGN PIX TO BE DOUBLE-CHECKED IN ALTA.

A ruling by the Alberta government film censor that foreign pictures cannot be shown until a full script translation has been approved by the board of censors may limit the number of foreign pictures imported to Calgary, it was learned here.

The government is being approached by the Calgary and Edmonton Film Society branches with a view to easing the regulation, which although in effect for nearly two years, was not insisted on before. Film society officials import most of their pictures through the National Film Society at Ottawa and feel their own censorship there would be sufficient.

In Edmonton, P. J. A. Flemming, chief censor for the province, said that foreign films were being brought into Canada in increasing numbers recently. The board cannot be expected to have an expert in each language, hence the enforcement of the regulation.

As Canada is bilingual French pictures are exempt from the regulation. A French speaking censor reviews all French language films.

Mr. Fleming said English is dubbed in on some foreign films but this is not accepted since translation is not always perfect and "immoral bits" might get by.

"Why should the foreign element in Alberta be allowed to see and hear on the screen what is not considered moral for our native society," he stated.

Considerable agitation is brewing at Canadian Breweries over a possible Name theft. The title in question is "Canada Unlimited" which has been registered at Ottawa as the O'Keefe slogan and is also being currently used to title an RKO short, soon to be released. The short, one of a series, was shot in Canada and has been given an endorsation by Eric Johnson as a valuable part of the 'good-neighbor' policy. Meanwhile, O'Keefe's, having sunk several thousand dollars into the slogan with the purpose of identifying it, in the public's mind, with their product, are more than a bit resentful that it has been copped off from under their noses by RKO without so much as a 'by-your-leave'. No litigation had yet begun at presstime, however.

DISK JOCKEY P.A.'s IN HALIFAX

Freddy Robbins, the "Disk Jockey", was in Halifax, and, during his visit, one of his band reels featuring himself (a Columbia short) was shown at the Paramount Theatre with Mr. Robbins appearing on the stage in person.

PARAMOUNT EARNINGS UP

Paramount Pictures Inc. estimates its earnings for the second quarter ended July 2, 1949 at $7,800,000 after all charges including estimated provision for taxes on income. This amount includes $1,119,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries and approximately $4,500,000 of special income.

The special income arises principally from the dividing of theatre properties and assets of certain joint interests as required by the Consent Decree and represents the excess of the values of the theatres acquired which are now wholly owned, plus the cash and notes received.

Earnings for the quarter ended July 3, 1948 were estimated at $5,810,000.

The regular quarterly dividend of $.50 per share on the Common stock, payable September 23, 1949 to stockholders of record as of September 2, 1949 was declared.

B.C. EXHIBS ORGANIZE

Arch H. Jolley, secretary of the National Committee of the Motion Picture Exhibitors Association of Canada, discloses the formation at Vancouver of the British Columbia Exhibitors Association, composed of Famous Players, Canadian Odeon and independent theatres. First secretary is K. E. Hayter of Odeon.

WILCOXEN TO KICK OFF "SAMSON" IN CANADA

As a part of the advance ballyhoo on Paramount's "Samson and Delilah", Henry Wilcoxen, who stars in the picture, will visit 24 cities in the U.S. and 2 in Canada.

Last Word

Your editor has not seen the short, "Sons of Liberty," which was withdrawn from the Towne Cinema, following a protest about American propaganda. Only one comment: what about Canadian propaganda shorts showing in U.S. to stimulate the tourist trade? The Americans have not protested.

Doughty Dies

John Doughty, 71, associated for many years with Ambrose Small, Canadian theatre magnate, died. Small disappeared on December 2nd, 1919, after the late N. L. Nathanson, then head of Famous Players Canadian Corp. gave Small a cheque for one million dollars for Transcanada Theatres.

Kazan Returns To U.S.

Elia Kazan returned from Europe and was interviewed by Ray Lewis on board the Queen Elizabeth. He directed four plays and one picture this year.

GET YOUR ENTRIES IN FOR THE DIGEST SHOWMANSHIP CONTEST

HOWARD KLEIN, EDWARD SMALL'S TRAVELLING HYPNOTIST WORKS HIS "BLACK MAGIC" ON TORONTO EXHIBITORS . . .

Meeting with circuit heads and the 'first lady' of the Canadian trade press . . . L. to R.: D. V. Rosen, UA Toronto manager, N. A. Taylor of 20th Century Theatres, Mr. Klein, Sam Fine of B. & F., Ray Lewis, Editor of the Digest, and Mr. Chaplin.

MGM PROGRAM SET FOR 1949-50

(*Continued from Page* 5)

starring Lana Turner, Voldemar Vetluguin, producer, Vincente Minnelli, director; "The Reformer and the Redhead," starring June Allyson and Dick Powell, Norman Panama and Melvin Frank, producers; "The Skipper Suprised His Wife," William H. Wright, producer; "Visa," starring John Hodiak with Don Taylor, Sam Marx, producer, John Berry, director; "Asphalt Jungle," Arthur Hornblow, Jr., producer, John Huston, director; "Ferguson," Arthur Freed, producer, Richard Brooks, director; and "Mystery Story," Frank Taylor, producer.

Tracy-Gable Pictures

Scheduled to follow soon after are "Too Young to Kiss," Sam Zimbalist, producer; "Father of the Bride," starring Spencer Tracy, Pandro S. Berman, producer, Vincente Minneli, Director; "The Wild Country," Carey Wilson, producer; "The Tender Hours," starring Jane Powell and Ricardo Montalban, Jack Cummings, producer; "Lovely to Look At," Jack Cummings, producer; "To Please a Lady," starring Clark Gable, Clarence Brown, producer; "Tahiti," starring Esther Williams, Arthur Freed, producer.

William F. Rodgers, general manager of sales for M-G-M announced recently that no definite number of pictures would be scheduled for release during the 1949-50 season, but that pictures would be released as the existing market can absorb them.

Fourteen pictures will be released from August 1, to December 31. Two of these, "Battleground," and "Intruder in the Dust," will have special pre-release showings during this period.

The pictures completed, but unreleased include: "That Midnight Kiss," starring Kathryn Grayson, Jose Iturbi, Ethel Barrymore and introducing Mario Lanza, directed by Norman Taurog, produced by Joe Pasternak; "The Doctor and the Girl," starring Glenn Ford, Janet Leigh, Charles Coburn, Gloria De Haven and Bruce Bennett, directed by Curtis Barnhardt, produced by Pandro S. Berman; "Challenge to Lassie," starring Edmund Gwenn, Donald Crisp, Geraldine Brooks and Lassie, directed by Richard Thorpe, produced by Robert Sisk; "Case of Maria Buhlen," starring Walter Pidgeon, Ethel Barrymore, Peter Lawford, Angela Lansbury and Janet Leigh, directed by George Sidney, produced by Carey Wilson; "Border Incident," starring Ricardo Monalban and George Murphy, directed by Anthony Mann, produced by Nicholas Nayfack; "The Forsyte Saga," starring Errol Flynn, Greer Garson, Walter Pidgeon, Robert Young and Janet Leigh, directed by Compton Bennett, produced by Leon Gordon;

To Be Released

"Conspirator," starring Robert Taylor and Elizabeth Taylor, directed by Victor Saville produced by Arthur Hornblow, Jr.; "Death in the Doll's House," starring Ann Sothern, Zachary Scott and Gigi Perreau, directed by Patrick Jackson, produced by Robert Sisk; "Battleground," starring Van Johnson, John Hodiak, Ricardo Montalban, and George Murphy, directed by William Wellman produced by Dore Schary, story and screen play by Robert Pirosh, associate producer. This picture is scheduled to open on Broadway on or about Armistice Day; "In The Good Old Summertime," starring Judy Garland and Van Johnson, directed by Robert Z Leonard, produced by Joe Pasternak. The Technicolor musical opened last Thursday at Radio City Music Hall to a new record non-holiday opening day for M-G-M; "Madame Bovary," starring Jennifer Jones, James Mason, Van Heflin and Louis Jourdan; directed by Vincente Minnelli, produced by Pandro S. Berman, and slated to open at the Capitol on Broadway following "Anna Lucasta"; "Intruder in the Dust," starring David Brian, Claude Jarman, Jr., and Juano Hernandez, produced and directed by Clarence Brown; "Malaya," starring Spencer Tracy, James Stewart, Valentina Cortesa, Sydney Greenstreet, John Hodiak and Lionel Barrymore, directed by Richard Thorpe, produced by Edwin H. Knopf;

Now Shooting

Pictures now before the cameras are "Ambush," starring Robert Taylor, John Hodiak and Arlene Dahl directed by Sam Wood produced by Armand Deutsch; "Nancy Goes to Rio," starring Ann Sothern, Jane Powell, Barry Sullivan, Carmen Miranda, Louis Calhern and Scotty Beckett, directed by Robert Z. Leonard, produced by Joe Pasternak; "Key to the City," starring Clark Gable, Loretta Young, with Marilyn Maxwell, Frank Morgan and Pamela Britton directed by George Sidney, produced by Z. Wayne Griffin; "Please Believe Me," starring Deborah Kerr, Mark Stevens, Peter Lawford and Robert Walker, directed by Norman Taurog produced by Val Lewton; "East Side, West Side," starring Barbara Stanwyck, James Mason, Ava Gardner, Van Heflin and Cyd Charisse, directed by Mervyn LeRoy, produced by Voldemar Vetluguin.

RAY PRESENTS

(*Continued from Page* 3)

within the radius of their competition. It will be good for distribution and will affect producton.

With such a competitive spirit aroused, the lazy days of 'can to screen' will disappear, the exhibitors will be obliged to be showmen, to go after their business. They will be obliged to forget routines, the usual, and will do what Barnum did — everything for entertainment from Jenny Lind to Tom Thumb.

AND THE TORONTO PRESS . . .

At the Variety Club, Mr. Howard Klein works his 'science' on Jackie Ross of the Digest as the Toronto press look interestedly on. L. to R.: Bert Wilkes, Publicity and Public Relations Director for United Artists, Jack Karr of the Toronto Daily Star, Herbert Whittaker of the Globe and Mail, Larry Graburn of Odeon Theatres, Stan Helleur of the Telegram, Jack Clark, manager of Loew's Downtown theatre, and Charles Chaplin, Sales Manager of UA.

Trans-Canada Showings

Use This Information As Your Guide On Release Dates

TORONTO

DOWNTOWN
"Johnny Allegro" (Col.), and "Law of the Barbary Coast" (Col.).

EGLINTON-UNIVERSITY
"Casablanca" (WB), with Humphrey Bogart and Ingrid Bergman.

IMPERIAL
Second week. "House of Strangers" (20th-Fox), with Edward G. Robinson and Susan Hayward.

LOEW'S
Third week. "Neptune's Daughter" (MGM), Technicolor, with Esther Williams and Red Skelton.

ODEON-CARLTON
Fourth week. "Home of the Brave" (UA).

SHEA'S
"You're My Everything" (20th-Fox), Technicolor, with Anne Baxter and Dan Dailey.

TOWNE CINEMA
Third week. "The History of Mr. Polly" (EL), with John Mills.

UPTOWN
"Edward, My Son" (MGM), with Spencer Tracy and Deborah Kerr.

MONTREAL

AVENUE
Second Week. "Wine of Love" Donizetti's Comic Opera (SARO), with Nelly Corradi, Italo Tajo and Tito Gobbi.

CAPITOL
Second week. "House of Strangers (20th-Fox), with Edward G. Robinson and Susan Hayward.

IMPERIAL
"Criss Cross" (UI), with Burt Lancaster and Yvonne DeCarlo.

LOEW'S
"The Fountainhead" (WB), with Gary Cooper and Patricia Neal.

ORPHEUM
"Lady of Burlesque" (UA), and "Guest in the House" (UA).

PALACE
Second week. "Any Number Can Play" (MGM), with Clark Gable and Alexis Smith.

PRINCESS
Second week. "Streets of Laredo" (Para.), Technicolor, with William Holden and Mona Freeman.

SAINT JOHN

CAPITOL
"Adventure in Baltimore" (RKO), with Robert Young and Shirley Temple.

PARAMOUNT
"The Window" (RKO), and "A Woman's Secret" (RKO).

MAYFAIR
"The Three Musketeers" (MGM), Technicolor, and "The Checkered Coat" (20th-Fox).

WINNIPEG

CAPITOL
Second week. "Little Women" (MGM), Technicolor, with June Allyson and Peter Lawford.

GAIETY
"Sand" (20th-Fox), Technicolor, with Mark Stevens and Coleen Gray.

MET
"The Forbidden Street" (20th-Fox), with Dana Andrews and Maureen O'Hara.

ODEON
"Too Late For Tears" (UA), with Lizabeth Scott and Dan Duryea.

CALGARY

CAPITOL
"Little Women" (MGM), Technicolor, with June Allyson and Peter Lawford.

GRAND
"Blue Lagoon" (EL), Technicolor, with Jean Simmons and Donald Houston.

PALACE
"A Kiss In The Dark" (WB), with Jane Wyman and David Niven.

VANCOUVER

CAPITOL
Second Week. "Sorrowful Jones" (Para.), with Bob Hope and Lucille Ball.

ORPHEUM
"The Girl From Jones Beach" (WB), with Ronald Reagan and Virginia Mayo.

PLAZA
"An Act of Murder" (Univ.), with Fredric March and Florence Eldridge.

STRAND
Second Week. "The Stratton Story" (MGM), with James Stewart and June Allyson.

VOGUE
Second Week. "Johnny Stool Pigeon" (UI), with Dan Duryea and Shelley Winters.

STUDIO
"The King's Jester" (SARO), with Rossano Brazzi and the voice of Ferruccio Tagliavini.

GREATNESS

IN A MOTION PICTURE

"The Heiress"

Has . . .

GREATNESS of performance — shining in the title role — as OLIVIA de HAVILLAND climaxes her achievements in "The Snake Pit," "To Each His Own," and "Gone With The Wind."

GREATNESS of romantic appeal by MONTGOMERY CLIFT, fulfilling the promise of "The Search" and "Red River" which established him as the most sensational new box office performer in many years.

GREATNESS of direction by WILLIAM WYLER, reflecting his warmth of human understanding combined with the craftsmanship of his top grossers, "Wuthering Heights," "Mrs. Miniver" and "The Best Years Of Our Lives."

GREATNESS of brilliant acting by world famous RALPH RICHARDSON, supported by MIRIAM HOPKINS, MONA FREEMAN and many other important names.

GREATNESS of story. "THE HEIRESS" is based on a long-run hit play by Ruth and Augustus Goetz, adapted from a world famous novel by Henry James.

GREATNESS of all these magnificent box office ingredients is the hallmark of "THE HEIRESS"

PARAMOUNT PRESENTS WITH PRIDE ITS GREATEST OF '49

Olivia de Havilland · Montgomery Clift · Ralph Richardson in William Wyler's "THE HEIRESS" with Miriam Hopkins · Mona Freeman · Vanessa Brown Selena Royle · Produced and Directed by William Wyler · Screenplay by Ruth and Augustus Goetz · Based upon their stage-play